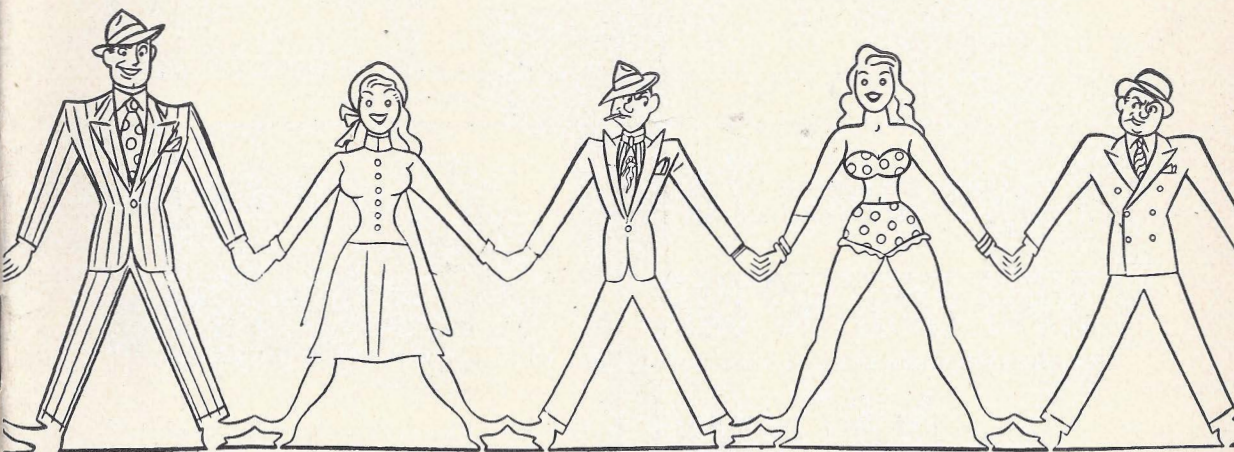


*The*

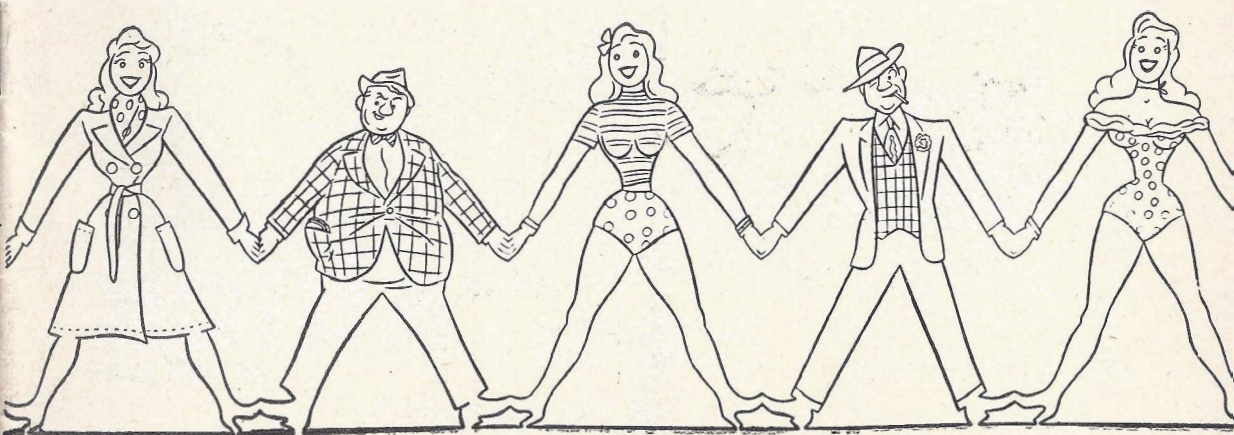
# PLAYBILL

*for the Forty-Sixth Street Theatre*



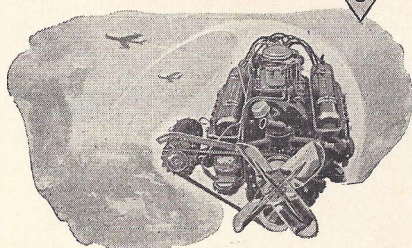
# GUYS & DOLLS

*A MUSICAL FABLE of BROADWAY*

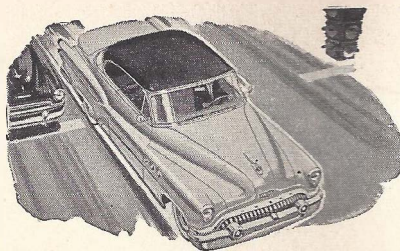




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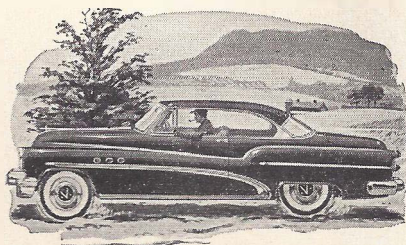


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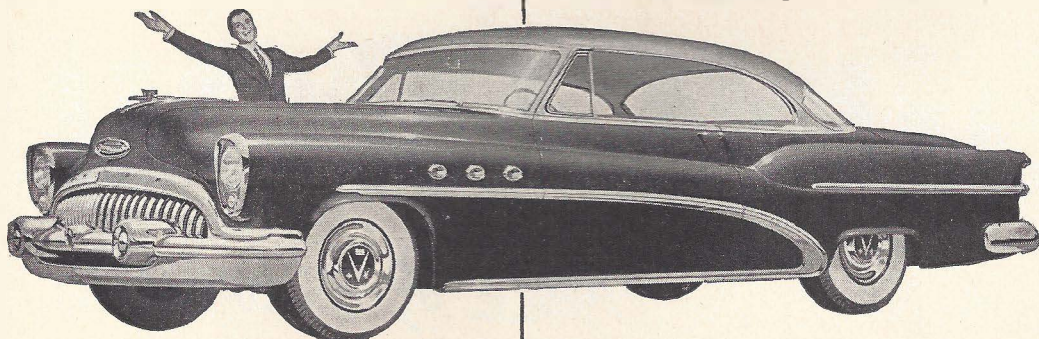


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Jerome Cowan Carmen Mathews Henry Daniel  
Joan Chandler Will Kuluva Robert Carroll  
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# *The* THEATRE

## *The Area of Illusion*

SOME time ago a British critic who hides behind the quaint pseudonym of Playfellow quarreled with the practice occasionally followed by playwrights of having a character step out of the play proper and, advancing ominously toward the footlights, hold direct converse with the cash customers. The trick isn't played too frequently, the classic example being, of course, in "Peter Pan," when Peter marches to the edge of the apron and pleads with the spectators to save Tinkerbell's life with their applause. Plays in a more adult vein have sometimes made use of the device, though—notably James Bridie's "The Black Eye," which, if memory serves, has been produced here only in summer theatres but in England enjoyed a West End run. Playfellow, years after its production, remembers it chiefly because its leading character wandered sporadically before the curtain to tell the customers what they'd been seeing. As the critic points out, the vividness of the memory probably proves the extent of his annoyance.

Playfellow isn't a misanthrope regarding biliously any pleasant converse between actors and audience. It is his contention that such interruption of the play proper—any movement or speech or method of staging that reminds the spectators that they are an audience in a theatre—completely destroys the illusion which it is the theatre's primary purpose to create. His attitude is shared by many thousands of playgoers, who resent directorial and playwright tricks intended to display the brilliance or inventive genius of the director or author at the expense of the effect

of the play. Speaking directly to the audience is of a piece with directorial shenanigans like the sudden blazing up of a naked light bulb that spills its raw radiance over the proscenium arch, and so forces every spectator to remember that he is merely watching a group of actors in a theatre. It is of a piece with the playing of a drama before the bare walls of the stage, thus self-consciously foregoing the vast illusory aid of scenery, and never allowing the spectators to forget for a moment that they are supposed to be playing Let's - Pretend. It's also of a piece with the presentation of plays in doughnut — or air-cushion-shaped theatres, wherein the bier of Hamlet is superimposed upon a montage of bald heads, flowered hats and curious faces on the other side of the arena.



But let Playfellow speak for himself: "My complaint is that it" (actors speaking directly to the audience) "is destructive of the indispensable theatrical element, illusion. By interrupting something we are asked to accept as convincing, it abruptly reminds us of what we take pleasure in forgetting, that we are only watching a lot of actors 'pretending.' . . . The whole business is part of an obsession of that section of dreamy rhapsodists of the Higher Drama who prate of the Tyranny of the Proscenium. For some quarter of a century they have been condemning (without any discernible effect) the frame of the stage and its established adjunct, the curtain. Having ascertained that the proscenium and its facility for scenic effects only date from the Renaissance in Europe and the Restoration in England, they plead for a return to greater



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intimacy with the audience. What was good enough for Euripides, let alone Shakespeare, they claim, should be good enough for us. On this basis they might with equal reason advocate a return to bows and arrows . . . The proscenium came into being as a factor in the theatre's progress . . . To abolish it is to put the clock back."

Occasionally, of course, there may be exceptions to the general rule that affirms the proscenium as the limit of illusion. In general, there have been three classes of shows that have spilled over the boundary—serious plays seeking to "extend" the format of the theatre by contracting it to ancient concepts, melodramas that merge stage and audience in an effort to create effective trickery rather than legitimate drama, and a type of exuberant vaudeville that froths right over the apron, through the auditorium and sometimes even into the lobby of the theatre.

With this last, the destruction of the proscenium is hilarious and wonderful. The "Crazy Shows" in London use the technique; and no theatregoer with even a vestigial funnystone can ever forget the Olsen and Johnson shows over here. In the case of the melodramas, too, the merging can sometimes be effective; it forces the spectators to realize that they are merely parts of a game; but if the game is interesting this can be forgiven—as it was when "The Spider" planted its murder in the midst of the audience or "The Trial of Mary Dugan" turned the theatre into a courtroom. But in serious drama the effect is almost always unfortunate. In a few isolated instances the players have almost managed to get away with it—as in the off-Broadway production, some 13 years ago, of a modern-dress "Othello" by a group that called itself the Prevue Players, in which Othello's speech to the Senate made senators of the customers, and entrances and exits were sometimes made down the aisles. But the moving and excellent performances of Paul Tripp, Burton Bowen and the rest carried you wherever the players willed, regardless of the background.

In general, as Playfellow indicates, it comes down to a basic axiom: anything that forces the spectator to realize that he is merely watching a play inevitably breaks the illusion—and illusion is the primary aim of the theatre. It's an axiom that a lot of our advanced theatrical thinkers ought to paste in their hats.

—EUGENE BURR.



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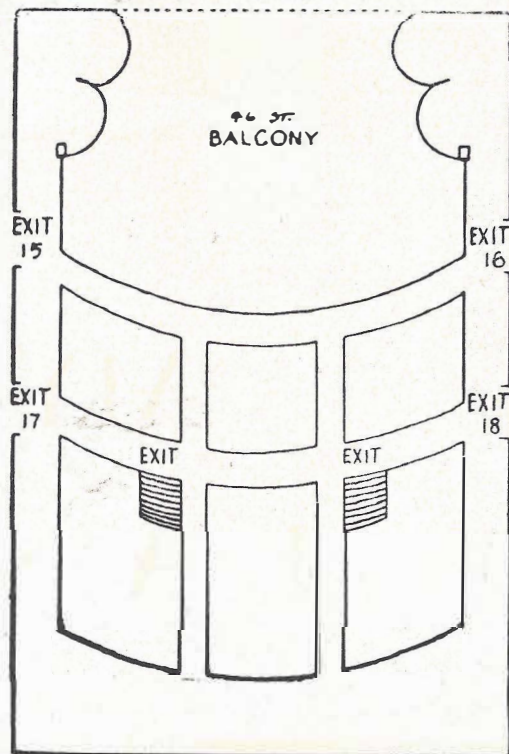
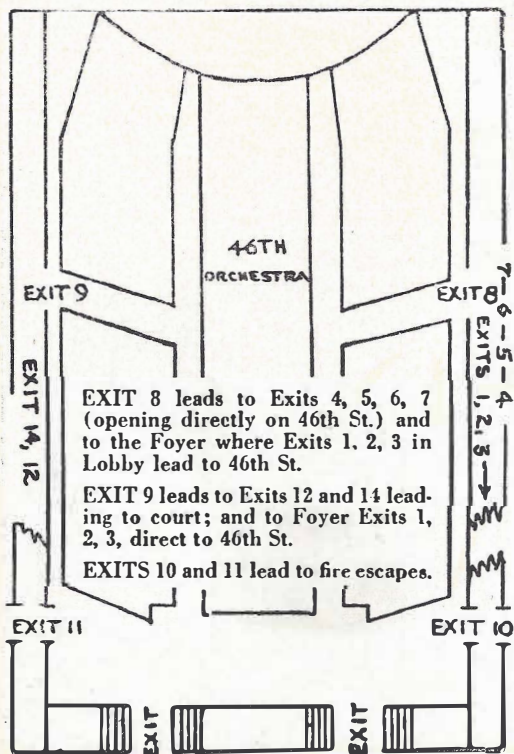
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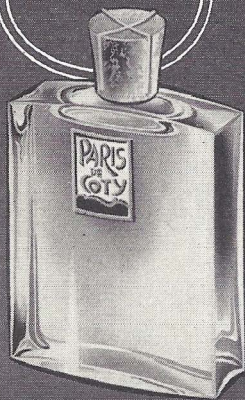


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SARAH BROWN .....	SUSAN HIGHT
ARVIDE ABERNATHY .....	PAT ROONEY
MISSION BAND .....	SUZANNE HANSON
	PAUL MIGAN
	MARIAN BURKE
HARRY THE HORSE .....	TOM PEDI
LT. BRANNIGAN .....	TOM AHEARNE
NATHAN DETROIT .....	JULIE OSHINS
ANGIE THE OX .....	TONY GARDELL
MISS ADELAIDE .....	IVA WITHERS
SKY MASTERSON .....	NORWOOD SMITH
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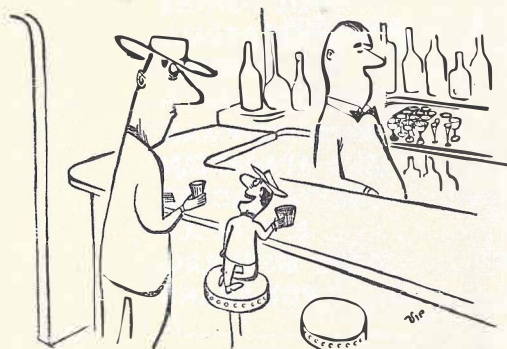


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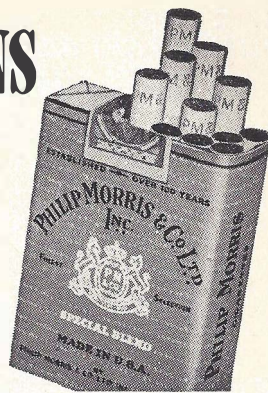
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### SYNOPSIS OF SCENES

#### ACT I.

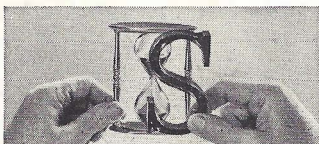
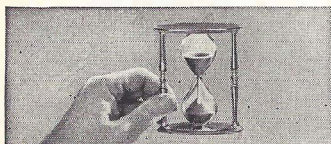
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**Scene 2. Interior of the Save-A-Soul Mission.**

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Scene 6. Exterior of the Mission. Noon, the next day.

Scene 7. Off Broadway.

Scene 8. Havana, Cuba.

Scene 9. Outside El Cafe Cubano. Immediately following.

Scene 10. Exterior of Mission.

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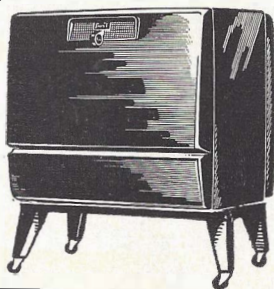
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- Scene 2. The West Forties.**
- Scene 3. The Crap Game.**
- Scene 4. Off Broadway.**
- Scene 5. Interior of the Save-A-Soul Mission.**
- Scene 6. Near Times Square.**
- Scene 7. Broadway.**

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## MUSICAL NUMBERS

### ACT I.

Opening	Ensemble
Fugue for Tinnhorns	Nicely-Nicely, Benny, Rusty Charlie
Follow the Fold	Sarah, Arvide, Calvin, Agatha, Priscilla
The Oldest Established	Nathan, Nicey-Nicely, Benny, Ensemble
I'll Know	Sarah and Sky
A Bushel and a Peck	Adelaide and Hot Box Girls
Adelaide's Lament	Adelaide
Guys and Dolls	Nicely-Nicely and Benny
Guy and Doll	Peter Gennaro and Sheila Arnold
Havana	Onna White and Ensemble
If I Were a Bell	Sarah
My Time of Day	Sky
I've Never Been in Love Before	Sky and Sarah





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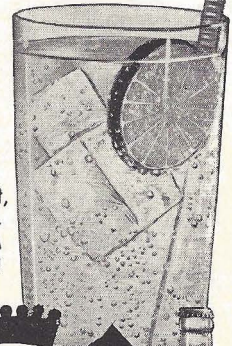
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## ACT II.

Take Back Your Mink	Adelaide and Hot Box Girls
Reprise: Adelaide's Lament	Adelaide
More I Cannot Wish You	Arvide
The Crap Game Dance	Ensemble
Luck Be A Lady	Sky and Crap Shooters
Sue Me	Nathan and Adelaide
Sit Down, You're Rockin' the Boat	Nicely-Nicely and Ensemble
Reprise: Follow the Fold	Mission Meeting Group
Marry the Man Today	Adelaide and Sarah
Reprise: Guys and Dolls	Entire Company

### Understudies for "Guys and Dolls"

Understudies will not appear unless a specific announcement is made at the time of the performance:  
Understudy to Norwood Smith, Tom Reider; Iva Withers, Sheila Arnold; Susan Hight, Marian Burke;  
Pat Rooney, Earle Styres; Stubby Kaye and B. S. Pully, Bern Hoffman; Tom Aherne, Hal Saunders;  
Tom Pedi, Tony Gardell; Johnny Silver, Carl Nicholas; Netta Packer, Suzanne Hanson.

The Management is not responsible for personal apparel or property of patrons unless properly checked with the theatre attendant. Patrons are advised to take their coats and wraps with them whenever they leave their seats.

Ladies are requested to remove their hats.



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Assistant Designers to Mr. Mielziner, John Harvey and Trew Hocker

#### STAFF FOR FEUER AND MARTIN

Manager	Otto Hartman	Assistant to Producers	Ira Bernstein
General Press Representative	Karl Bernstein	Master Carpenter	Fred Feller
Press Representatives	Harvey B. Sabinson	Master Electrician	Joe Messer, Jr.
	Robert Ganshaw	Master of Properties	Meyer Ecker
Production Stage Manager	Henri Caubisens	Wardrobe Mistress	Augusta Ocker
Stage Manager	James Wicker	Musical Contractor	Henry Topper
Assistant Stage Manager	Marge Ellis	Secretary to the Producers	Phyllis J. Dukore

#### STAFF FOR 45th STREET THEATRE

House Manager	George Kent	Orchestra Manager	Albert Pearl
Treasurer	Charles Bowman	Carpenter	Daniel E. Pagan
Assistant Treasurers	Paul Meyers	Electrician	August E. Lynch
	George Handy	Propertyman	John E. Riley

The Deodorizing Air Purifiers and the Creco Liquid Soap Dispensing System used in this theatre are manufactured by the Creco Company.



# Who's who in the cast

## IVA WITHERS (Miss Adelaide)

Although she has won fame as a singer, Iva Withers made her first Broadway appearance in the dancing ensemble of "Carousel." Her vocal ability did not go undiscovered, however, since not long after she was elevated to the role of Laurey in "Oklahoma!" Ultimately she returned to the cast of "Carousel" to become the femme lead, Julie Jordan, a part she played for five years, including engagements in New York, on the road and at Drury Lane, London. Miss Withers fractured her left ankle during a rehearsal just before "Carousel" opened in Chicago. Notwithstanding this accident, she managed to play out the entire run there and a subsequent tour of 58 cities. Forced to undergo an operation because of the injury, she was compelled to absent herself from Broadway for a while, but returned in "As the Girls Go." Last summer she appeared in the St. Louis Municipal Opera productions of "Show Boat" and "Sally," in the title role of which she was called upon to do a considerable amount of footwork.

## JULIE OSHINS (Nathan Detroit)

Julie Oshins drifted into show business while working as an athletic director in nearby summer resorts. Clowning came more natural to him than inveigling reluctant guests into participating in volley-ball games and he was soon entertaining in the week-end shows so popular in the Catskills. As half of the team of Oshins and Lessy, he invaded such night clubs as Slapsie Maxie's in Hollywood and Ciro's in London. World War II broke up the act and sent Oshins into uniform as an important member of the cast of Irving Berlin's

"This Is The Army." Following his discharge, Oshins headed back East and toured in a musical something called "Toplitzky of Notre Dame." He renewed his acquaintance with New York playgoers in the revue, "Make Mine Manhattan," in which, as a prospective customer for an underwater fountain pen, he spent a quarter of an hour submerged in a tank of water. Oshins has gained no little repute as a writer and doctor of acts for other comedians. He was featured on the Danny Thomas television program until signed for the part of Nathan Detroit in "Guys and Dolls."

## NORWOOD SMITH (Sky Masterson)

Norwood Smith is a native son of California, San Francisco born and Los Angeles bred. After studying geology at U.C.L.A. and toiling for the Standard Oil Company, he made his professional singing debut on his own radio program. Following four years of overseas Army duty, he returned to his airwaves assignment, which later was spread across the CBS network. An engagement in Dallas with the Starlight Operetta Company preceded a seventy-one weeks' tour as Gaylord Ravenal in the revival of "Showboat." With provincial plaudits still ringing in his ears, he pulled up stakes in L.A. and came to New York. Summer appearances in "The New Moon" and "The Student Prince" served as curtain raisers to his major assignment in "A Night in Venice" at Jones Beach. Under the surveillance of Feuer & Martin for some time, he left the cast of the outdoor operetta to take over the role of Sky Masterson in "Guys and Dolls."

*(Continued on page 22)*



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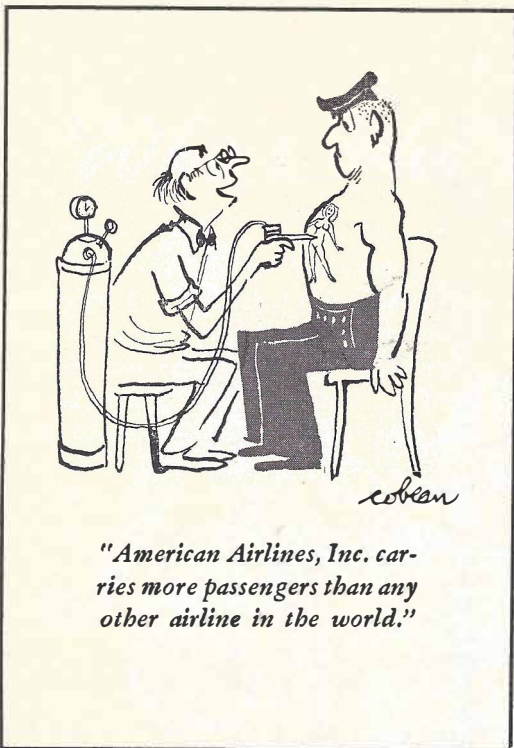
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## Who's who in the cast (continued)

### PAT ROONEY (Arvide Abernathy)

Pat Rooney's favorite story concerns the late Bill Robinson, who once told an audience that he got his inspiration to become a dancer as a nine-year-old kid in his native Richmond, watching Pat's father cavort in a show called "In Atlantic City." Afterward, Pat sent Robinson a photograph on which he wrote, "I was the Pat Rooney you saw in Richmond." "The Daughter of Rosie O'Grady" was his most recent musical comedy. That was in 1926, but in 1918 he starred on Broadway with his wife, Marion Bent, in Sigmund Romberg's "Love Birds." Big-time vaudeville always found him at the top of the bills and for years he toured the major variety houses across the nation.

### SUSAN HIGHT (Sarah Brown)

Susan Hight's previous Broadway gambols included a stint as one of the Navy nurses in "South Pacific" and a flamboyant flapper in "Gentlemen Prefer Blondes." She departed "Two's Company" for her present assignment. A New England girl, she studied at the New England Conservatory of Music for two years and sang with bands in Boston before coming to New York. She was Julie in "Show Boat" and Bianca in "Kiss Me Kate" during last summer's season at the Paper Mill Playhouse.

### B. S. PULLY (Big Jule)

This is the first Broadway show for B. S. Pully, who had been raising bedlam in night clubs when Feuer and Martin snared him for "Guys and Dolls." He was lured to Hollywood several years ago to appear in such pictures as "A Tree Grows in Brooklyn," "Pin-Up Girl," "The Eve of St. Mark," "Take It or Leave It," "Nob Hill," "Greenwich Village" and "Something for the Boys," the last three with Vivian Blaine. Born in Newark, he spent his early days in burlesque, but abandoned that art form because he "could not tolerate the vulgarity."

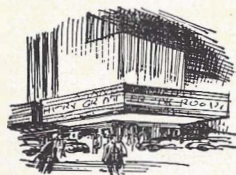
### STUBBY KAYE (Nicely-Nicely Johnson)

Stubby Kaye is likewise making his "legit" debut after trouping in vaudeville and entertaining in supper clubs. Like so many others, he got his start by winning one of Major Bowes' famous contests and joining one of the Bowes traveling units. He spent two-and-a-half years overseas with the U.S.O. and worked with Bob Hope in London

(Continued on page 24)

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## *Who's who in the cast (continued)*

### **TOM PEDI (Harry the Horse)**

Tom Pedi comes to "Guys and Dolls" from a long engagement in "Death of a Salesman." After receiving accolades for his performance in "The Iceman Cometh," he turned his attention to the screen, appearing in "The Naked City," "Sorrowful Jones," "State of the Union" and "Criss Cross." His previous Broadway appearances were in "The Beggars Are Coming to Town," "Brooklyn, U.S.A." and "Pins and Needles." With the 540th Combat Engineers in World War II, Mr. Pedi partook in the invasions of North Africa, Sicily, Salerno, Anzio, Southern France and the 7th Army crossing of the Rhine. During thirty-four months of front line duty he escaped without a scratch and came away with seven battle stars.

### **JOHNNY SILVER (Benny Southstreet)**

Johnny Silver's range of experience extends from burlesque to grand opera. He started his stage career as a boy baritone at the age of seven. Last summer he played five comedy leads at the Danbury Music Fair and has performed with the civic operetta companies in St. Louis, Dallas, Pittsburgh, and Los Angeles. He has been heard on the "NBC Opera of the Air" and was a Carnegie Hall soloist during the Pop Concerts series of 1947. Mr. Silver recently joined a group of singers from the Met to record "Die Fledermaus."

### **TOM AHEARNE (Lt. Brannigan)**

Tom Ahearne is a veteran of twenty-nine years in show business. After making the grade on the stage in such productions as "The World We Live In" and "Broadway," he turned to acting in pictures, the most recent of which are "Project X," "Cry Murder," "The Naked City," "The Window," "The Tattooed Stranger" and "Mister Universe."

### **NETTA PACKER (General Matilda B. Cartwright)**

Netta Packer has been on the stage since she was three years old. At eight, she had a singing act in vaudeville; at sixteen, she made her legitimate debut. She has played in such pictures as "Knock On Any Door," "Good Sam," "State of the Union," "Magic Town," "It's a Wonderful Life" and "Anchors Aweigh."

"Guys and Dolls" premiere, Nov. 24, 1950.



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